

That Summer Theater Farce Brings Ilka Chase to Town

By Jay Carmody

A program note on "There Goes the Bride" which opened at the National last night says that it is a new version of George Oppenheimer's "Here Today." You never will hear anything funnier than this, certainly not in "There Goes the Bride." It is the sort of play that one usually encounters in those remote unfashionable summer theaters where the drama is an excuse for staying up late.

The author of this version of Oppenheimer's unremembered farce is not mentioned, for some reason or other. It could be that his name was deemed unnecessary in view of the fact that Ilka Chase is identified with the production as its star. Miss Chase has quite a name in certain popular areas, although her best friends must surely have warned her that "There Goes the Bride" is a dire threat to the legend of her crackling wit.

It is perhaps to her credit that she never betrays the slightest knowledge that she is trapped in a rehearsal of six dozen pseudo smart comedies, and an equal number of Class B movies.

There is a moment, for example, when she says in so many words: "I never thought I'd say that 'ain't," to which another character replies: "I never thought I'd hear you say it."

If they ever were going to break into hysterical laughter, that was the spot. They made it, however, and so did the audience.

Miss Chase, who plays one of those smart female playwright types, is supported co-starishly by Robert Alda, of the movies; although not very much of the movies. Mr. Alda's role is that of a novelist. They comprise a team which is rounded out by Harold J. Kennedy, an imaginative alcoholic who apparently also is in the business of writing plays which are bad paraphrases of Oscar Wilde.

These three mad, mad writing things find themselves in the house of a tightly laced Boston family which regularly goes to Nassau for the winter.

The house is no more congenial than it always has been in this same play which has had many

"THERE GOES THE BRIDE," a new version of "Here Today," comedy in three acts starring Ilka Chase and Robert Alda, produced by Harold J. Kennedy and Herbert Kenwith, directed by Philip Coolidge with settings by Richard Burns. At the National.

Joseph Dooley
Gertrude
Philip Graves
Claire Windsor
Mrs. Windsor
Stanley Dale
Mary Hilliard
Spencer Grant
Virginia Givins
Emily Lawrence
Olive Reeves-Smith
Harold J. Kennedy
Ilka Chase
Philip Coolidge

more titles than "Here Today" and "There Goes the Bride."

The artists would not be there except that the novelist, once the playmate husband of Miss Chase, happens now to have set his gypsy heart upon the Boston girl. In one way or another this is going to have to last for three acts. In one way or another, it does, although the curtain comes down before 10:45 when there are moments when only convention seems to be holding it up.

The playwright impersonated by Miss Chase is the master-mind of the antics which go on in "There Goes the Bride." She is a gay and reckless one and her first impulse is to help her former playmate and the girl of his current dream. To this end, she lets her imagination run riot in selling the girl's mother on the excellencies of her erstwhile mate, and at the same time unsealing her on the virtues of the stuffy Boston aristocrat the mother favors.

This, however, is only the first impulse. Her second one is to get the novelist chop second into her own, say, life.

It takes a torrent of dialogue to accomplish these two hopelessly trivial objectives, but it would be unfair to say that all of it has been absorbed from earlier works on the same subject. There is one allusion to the Kinsey report which was not available to any earlier authors of "There Goes the Bride."

The principal props upon which the National's exhibit depends are a book and a jigsaw puzzle. The book is a text on insurance in which the literary smarties are destined to write a licentious inscription involving the poor girl's first suitor. The puzzle, which provides the mother with a pastime, turns into a kind of desperate resort for every one on stage.

These devices are the inspiration of Philip Coolidge who directed "There Goes the Bride," and is a strangely good actor to find involved in any such doings. Mr. Coolidge also is responsible for the play's tempo which keeps the talk going fast enough that it gets many a laugh before the audience realizes it has heard it all before.

As for Miss Chase, her role in "There Goes the Bride" long ago became first nature to her. She delivers her waspish lines with precisely the inflections expected of her and if she gets very little of apparent sincerity into her flashes of romantic feeling, well, sophisticated



BACK AGAIN—Paulette Goddard is the bonded slave who captures Gary Cooper's eye in Cecil B. De Mille's Technicolor adventure yarn, "Unconquered." It returns soon for a "popular price" engagement at the Palace.

ated artists like to think they are like that.

Alda, large, dark and handsome enough plays his novelist role in an exuberant summer theater style which the play may call for. Nevertheless, it will never break Hollywood's heart to think he is no longer with it.

Among the others, Mr. Kennedy and Cynthia Latham, the latter as the mother, are doing as well as could be expected.

Where and When

Current Theater Attractions and Time of Showing

Stage.
National—"There Goes the Bride"; 8:30 p.m.
Catholic University—"Alley Moon"; 8:30 p.m.

Screen.
Ambassador—"Winter Meeting"; 1:30, 3:10, 5:20, 7:25 and 9:40 p.m.
Capitol—"B.F.'s Daughter"; 10:45 a.m., 1:35, 4:25, 7:15 and 10:05 p.m.
Stage shows: 12:45, 3:35, 6:30 and 9:20 p.m.

Columbia—"The Big Clock"; 11:30 a.m., 1:35, 3:40, 5:45, 7:50 and 9:55 p.m.

Dupont—"Jenny Lamour"; 1:20, 3:25, 5:30, 7:35 and 9:45 p.m.

Hippodrome—"The Adventures of Don Juan"; 2:25, 4:15, 6:05, 7:55 and 9:45 p.m.

Keith—"Fort Apache"; 10:10 a.m., 12:30, 2:50, 5:10, 7:30 and 9:50 p.m.

Little—"Holiday Camp"; 11 a.m., 12:55, 2:50, 4:45, 6:40 and 9:40 p.m.

Metropolitan—"Valley of the Giants"; 11:15 a.m., 1:20, 3:25, 5:30, 7:35 and 9:45 p.m.

Playhouse—"The Search"; 11:15 a.m., 1:20, 3:20, 5:25, 7:30 and 9:35 p.m.

Palace—"State of the Union"; 11:20 a.m., 1:50, 4:25, 7 and 9:30 p.m.

Pix—"The Ghost of Frankenstein"; 2:20, 5:05, 7:45 and 10:05 p.m.

Trans-Lux—News and shorts. Continuous from 10:15 a.m.

Warner—"Winter Meeting"; 11 a.m., 1:10, 3:25, 5:25, 7:30 and 9:45 p.m.

Still Preferred

By the Associated Press

Adele Mara, having completed her role in "The Blue Lady," has reverted to blond hair. As a brunette, she says, appreciative whistles from admiring males declined 50 per cent.

Blonds, Miss Mara declared, are definitely more sexy than brunettes. She didn't, however, attempt to account for Hedy Lamarr and Ava Gardner.

AMUSEMENTS

BOMBLAND SWANBUCKLING ADVENTURE
Douglas Fairbanks, Jr.
"The Adventures of Don Juan"
NOW
HIPPODROME

SIT IN YOUR CAR AND ENJOY THE MOVIES
F.M. LOEW'S
OPEN-AIR Theatre
Margaret O'Brien in "The Unfinished Dance" in color at 9:00
Glen Vernon in "Dine Done Williams" at 10:40
Route 1
3 MILES SOUTH OF ALEXANDRIA
Adults 50c, Children Free
Starts Thurs. Kath. Hepburn "SONG OF LOVE"

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WED. MAY 19
THUR. MAY 20

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BRING THIS AD

Hollywood: Film May Tell Life Story Of Luckman

By Sheila Graham

Charles Luckman, one of the Nation's most colorful industrialists, is the latest subject under discussion for a screen biography in the current cycle of bringing to the screen contemporary men to the screen. Charles R. Condon, well-known magazine and screen writer, has been quietly gathering all the research data, which he will submit for Mr. Luckman's approval. It should make an inspiring movie. Not only has Luckman been named the most successful young man of the decade, but he can ride and brand a horse like a top Texas cowboy; he's one of the Nation's best speakers, and he's tall, lean, and handsome to boot.

Bing Crosby, who can take bets now, will star in the movie version of "Harvey," for which Universal-International is paying \$1,000,000. Every top star here was after the role, but I hear that Bing has romped home the inner day.

Why Crosby will not surrender her right to choose the cast and crew for his pictures without a big battle. I understand that Jack Warner, after Bette's tailspin in "Winter Meeting," would like to make some of those important decisions himself and he may be right. Actors and actresses are often too "close" to a movie to do the best for themselves and the studio.

Mrs. Errol Flynn is very smart. It's true that she and Errol did have a big quarrel, but instead of dashing into divorce court, she dashed after Errol, who apparently has been a good boy for too long. I gather that he's promised to settle down again.

The Herbert Marshalls seem to enjoy their verbal battles. But the frequent quarrels certainly haven't interfered yet with their marital bliss.

Bom Hope's little leading lady, 5-year-old Mary-Jane Saunders, is learning fast that it isn't all fun being a movie star. Her mother tells me that some cruel prankster keeps telephoning the child in the dead of night uttering horrible threats against Mary-Jane and the whole family. Mrs. Saunders has informed the police.

Viceni Leigh is seriously ill with pneumonia, according to news I have just received from Australia. He's the tragic part of Vivien's recurring illness. It started when she returned to England at the beginning of the war from the cold and discomfort there. If she had stayed here, she would probably still be here.

Ann Blyth and Roddy McDowall are getting serious about each other. Ann, usually a sweet-tempered gal, now hits the ceiling when columnist link her name with any one else.

Joan Leslie would have now been earning \$2,750 a week at Warner's. If she had not brought suit against them two years ago. And add irony—her contract with them would now have expired. But Joan's a fighter. And she insists that she is

not sorry that she started the suit. Frederic March is the boy most pleased with the terrific success of his wife, Florence, in "The Sign of the Cross." "She gave up a great career on the stage to come with me to Hollywood years ago," Freddie told me when they were making the movie. Now in their first film together, Florence steals the picture right from under Freddie's nose. And he's tickled pink.

Red Skelton regrettably turned down an invitation to be present at the big Hartford, Conn., premiere for his "Feller Brush Man." Red is tied to Hollywood for two weeks of added scenes in "The Southern Yankee." But the top Fuller Brush Man, Richard G. Truelson, will be very much among those present. All proceeds are going to three Hartford hospitals.

(Released by North American Newspaper Alliance.)

AMUSEMENTS

TRANS-LUX
14th & N.W. • Newsreels & Shorts
Primary Election Battle—Tall Tales: Alabama Rejects Truman; Greasy Slump; Greasy Navy's Revenge (Machinist First); Greasy's March of Time's "Life With Junior."
WBAL Newsreels—Last Show 10:45

AIRPORT
Theatre
"It Happened in Brooklyn"
Shows 8:30—10:30
One night only
New Bridge into Art

REHEARSAL ANNOUNCED 6:30 P.M.
P.O.S.—MAY 18
3 DAYS
FRANKENSTEIN
THE MUMMY'S GHOST

2nd Week
"A Real West who really means it!"
jenny lamour
"Soaps, sex, subtle wit Recommended!"
DUPONT
Cont. From 15th St. N.W.
1332 Conn. Ave.

Watch!
Wait!!
wonder!!
WILKIE COLLINS' WOMAN IN WHITE
WHO IS SHE?
THURSDAY
WARNER THEATRE
13th NEAR F

CANADA'S ATOM BOMB SECRETS
The spy plot behind the headlines that opened the eyes of the world!
Dorothy F. Zouck
DANA ANDREWS
GENE TIERNEY
THE IRON CURTAIN
With June Havoc
Edna Best
Directed by WILLIAM A. WELLMAN
Produced by SOL C. SIEGEL

Starts
Thurs.
Nation Wide Premier
LOEW'S CAPITOL
Plus Show

"A cause for rejoicing! A triumph of film-making!" — POST
"A miracle! A masterpiece!" — STAR
The Playhouse
1875 14th St. N.W. (at 15th St.)
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PREVIEW TONITE! COME AT 8:40 AND SEE LAST SHOWING OF HOLIDAY CAMP plus
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DIE FLEDERMAUS
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LITTLE 9th St. bet F & G ME-1526
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In ROBERT PICTURES Production Released by RKO PICTURES

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